

Sing Up Music

A music curriculum for ages 3 – 11

Sing Up Music provides primary schools with the foundation to deliver a creative programme of high-quality classroom music activity. Designed and written by subject specialists, it sets out the skills, knowledge, and understanding to be gained by all pupils at each stage of learning, including the Early Years Foundation Stage.

Sing Up's music curriculum, with a scheme of work for each year group from Nursery to Year 6, represents a complete and progressive library of resources that meets the requirements of the [Statutory Framework for the Early Years Foundation Stage](#) (Expressive Arts), the [National Curriculum for Music](#) and suggested approaches of the [Model Music Curriculum](#) (Singing, Listening, Composing, Performance/Instrumental Performance).

Covering a broad and diverse range of repertoire, approaches, and musical traditions, Sing Up Music supports a fully-integrated approach to musical development, connecting the interrelated strands of singing, playing, improvising, composing, listening, and appraising.

With long-term and detailed lesson-by-lesson planning, plus classroom-ready presentations and all music teaching materials included, Sing Up Music has been created for all primary teachers – generalist and specialist teachers of music.

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Implementing Sing Up Music

Sing Up Music can be taught either as a one-year programme, with a scheme of work for each year group, or as a two-year programme for mixed-age teaching, including where classes may include more than two year groups. The following documents will support implementation in your school setting for both programmes:

- [Sing Up Music – Units at a glance \(1-year teaching cycle\)](#): a list of unit titles (Nursery to Year 6).
- [Sing Up Music – Units at a glance \(2-year teaching cycle\)](#): for mixed-age classes, a list of unit titles (Nursery to Year 6 in 4 phases: EYFS, KS1, LKS2, UKS2).
- [Sing Up Music – Units overview \(1-year teaching cycle\)](#): a list of each unit's musical focus and musical learning (Nursery to Year 6).
- [Sing Up Music – Units overview \(2-year teaching cycle\)](#): for mixed-age classes, a list of each unit's musical focus and musical learning statements (Nursery to Year 6 in 4 Phases: EYFS, KS1, LKS2, UKS2).
- [Sing Up Music – Curriculum mapping](#): a list of each unit and its musical focus, mapped against the Statutory Framework for the Early Years Foundation Stage, National Curriculum for Music, and Model Music Curriculum (Reception to Year 6).
- [Sing Up Music – Skills progression overview \(1-year teaching cycle\)](#): an at-a-glance grid of musical learning for Improvising and Composing, Singing and Playing, Listening and Appraising (Reception to Year 6).
- [Sing Up Music – Skills progression overview \(2-year teaching cycle\)](#): an at-a-glance grid of musical learning for Improvising and Composing, Singing and Playing, Listening and Appraising (Reception to Year 6 in 4 phases: EYFS, KS1, LKS2, UKS2).
- [Sing Up Music – Progression snapshot activity schedule](#): a list of objectives for each year group and the units they are embedded within.
- Individual unit overviews: a summary of the musical focus, musical learning, and curriculum mapping for the unit.
- Individual unit lesson planners: containing all the information you need to prepare and set up for each lesson in the unit, including a column for you to add your own notes/memos.
- Knowledge organisers: for Year 1 to Year 6, a two-sided visually stimulating A4 document. It includes, for example, summary information, important vocabulary for the unit, images, music notation and references, plus a place for children to reflect on their own confidence and skills. Some knowledge organisers also allow space for children to demonstrate their working knowledge.

Curriculum organisation

1-year programme by year group

- Nursery: the units of work for Nursery contain a series of activities built around a warm-up or song. They are designed to be flexible so you can dip in and revisit regularly.
- Reception: Reception units have been set out into four 3-lesson units per term to give 12 units across the year. The units are based on 30-minute lessons, and some include additional advice for activities that can be offered as part of Continuous Provision.
- KS1: KS1 units are organised into 6- and 3-lesson blocks, with the equivalent of 12 weeks teaching each term. The units are based on 40-minute lessons. The first unit in the Autumn

term for Years 1 and 2 includes a progression snapshot activity that is returned to in the Spring and Summer terms to help you track and evidence pupil progress.

- KS2: KS2 units are organised into 6- and 3-lesson blocks, with the equivalent of 12 weeks teaching each term. The units are based on 50-minute lessons. The first unit in the Autumn for all KS2 year groups includes a progression snapshot activity that is returned to in the Spring and Summer terms to help you track and evidence pupil progress.
- In addition to the programme for KS1 and KS2, optional units are provided where schools and teachers may require extra teaching material. For instance where children have more than an hour's worth of music each week in all Key Stages, or where children show particular aptitude and work through the programme more quickly than anticipated. Each optional unit is 6 lessons long, and represents half a terms' work. They can be used in addition to any of the units, or can be swapped for another of the 6-week units (that don't include a progression snapshot). Make sure to do a comparison of musical learning statements if you plan to swap them.

2-year programme for mixed-age classes

- The programme for mixed-age teaching is organised into four phases: EYFS, KS1, Lower KS2, and Upper KS2. Within each phase, there is a 2-year teaching cycle (Year A and Year B), which has been devised to cover the expectations of the [National Curriculum for Music](#) and the [Model Music Curriculum](#).
- As with the 1-year teaching cycle, units for each phase are organised into 6- and 3-lesson blocks, with the equivalent of 12 weeks teaching each term. The units for KS1 are based on 40-minute lessons and KS2 are based on 50-minute lessons. Progression snapshot activity units are included for mixed-age teaching.
- Over the course of each phase, children will cover the appropriate musical learning, revision of concepts, repetition, and the regular practising of skills that are essential for effective musical learning. Classes including more than two year groups should not be afraid of returning to a previous unit from that phase – just like re-reading a book, children will develop their thoughts and improve their skills from the repeated experience.
- Nursery units are thematic and can be covered in any order.
- There is no 2-year programme in Reception, as it is more beneficial to repeat content, consolidate, and develop skills. Where there are mixed Reception/Year 1 classes, teachers can repeat the Reception year content for a second time. Children will enjoy returning to the repertoire, and those now in Year 1 will be able to take more of a leadership role, with their pitch matching and sense of pulse likely to be more developed than their new Reception-aged classmates. There are also support/extension activities within each unit of work that teachers can use, as appropriate.

Other teaching cycles

- If your school doesn't follow either of the above formats and you'd like some help in understanding how Sing Up Music could work in your school, please get in touch with us – we can advise how to use Sing Up Music with your specific configuration of classes and timetabling.

Unit content

Sing Up Music offers a variety of different unit types:

Six-week units

- Six-week units are based around a song, and the musical learning flows from the features of the piece. Taking an integrated approach, these units combine singing and playing, listening, and appraising as well as some improvising and composing. Where children are 'playing', we suggest using the instruments generally found in most primary schools: tuned and untuned percussion (see resource list), as well as any other instruments children may be learning at home or school, and apps.
- Some of these units also contain a progression snapshot activity (indicated on unit overviews). See the [Sing Up Music – Progression snapshot activity schedule](#) for further details.

Three-week units

- These units, grouped in pairs to cover half a term, focus more heavily on composing/ improvising or on listening/ appraising.
- The compose units aim to develop skills in improvising and composing, and to support pupils to find their own creative voices.
- The listen and appraise units vary, with some focussing on active ways to listen for a deeper and more internalised experience (through movement, dance, or art activity for instance). Other units aim to develop and support pupils' understanding of the cultural, social, and historical context of music, drawing from a broad and diverse range of musical traditions and cultures. Pieces are specially selected (often from the Model Music Curriculum suggested listening lists) to be accessible for the age group.

These shorter units also provide some flexibility for schools where a unit may need to be skipped to fit in a trip, a concert, have a visiting workshop, or arrange additional rehearsals for a concert etc.

Incorporating whole-class instrumental teaching

Sing Up Music contains a termly scheme of work based on 12, 50-minute lessons for:

- Classroom percussion (Play percussion) in Years 2 to 6
- Ukulele (Play ukulele) in Years 3 to 6.

We recommend choosing one instrument and repeating this instrument each year allowing children to make the most progress throughout their time at primary school.

Instrumental units are intended to be interchanged with all of the units for one term or you could take a more intensive approach and interchange all units for an entire year group, covering three of the instrumental units over the course of one academic year. Additionally, the pieces could form repertoire for extracurricular groups.

- One unit swaps: we recommend swapping one instrumental unit with the units for the whole Spring or Summer term, making space to cover the progression activity for that term within this instrumental unit. Progression snapshots occur in Lesson 3 of units marked with an asterisk in the Sing Up Music – Units at a glance documents.
- Three unit swaps: we recommend swapping three instrumental units for a whole year group. Note that in doing so you will need to also swap three lessons for a progression snapshot lesson or find a different way of evidencing progression. Progression snapshots

occur in Lesson 3 of units marked with an asterisk in the Sing Up Music – Units at a glance documents.

The focus of Sing Up Music instrumental units is on:

- The enjoyment of playing in a group.
- The ability to learn music by ear.
- Developing ensemble playing skills, for instance listening to your own part and that of others, maintaining a part within a group, learning how to practise and rehearse, developing musical memory, keeping your place in the music, performing for an audience.
- Developing instrumental skills – learning specific techniques appropriate to the instrument, for example plucking, strumming, hand-to-hand sticking, rolling, glissando etc.
- Developing musical understanding – for instance, following the musical structure, recognising when chords change, the genre or style of the music, and the features of the music.
- Developing skills in using music notation such as reading chords, recognising rhythms, and notes.

In terms of deliverability, Play percussion is the most manageable for classroom teachers as it does not require the mass tuning of ukuleles prior to each lesson.

Each scheme contains lesson-by-lesson activity, PowerPoints, downloadable instrument posters for pupils and the music display board, plus a complete set of teaching videos meaning teachers can learn alongside children.

- Play percussion is a series of five units to use with children from Year 2 upwards. Each unit is based around one specially-commissioned piece and each piece has multiple playing parts to encompass a range of playing abilities with any given group. Each piece comes with a range of audio tracks, including high-quality performance and backing tracks, meaning you can perform the piece with everyone playing the easiest part through to playing the full range of parts without a backing track. The pieces are fun and engaging to play, with lovely melodies, fantastic rhythms, and joyful backing tracks, and are equally suitable for primary-aged classes, school bands, or secondary-aged classes as stand-alone pieces. These five units progress in level of technical and musical difficulty, and if you are planning to cover all five, pieces should be tackled in sequence. The recommended order and age suggestions are as follows (note – all units are based on 12, 50-minute lessons):
 - *TIME* – Year 2 and above.
 - *Mangrove twilight* – Year 3 and above.
 - *Ripples* – Year 4 and above.
 - *Rosewood gratitude* – Year 5 and above.
 - *Calypso solêy levê* – Year 6 and above.
- Play ukulele is a series of four units to use with KS2. Each unit is based around one specially-commissioned piece and a corresponding scheme of work. Each piece has multiple playing parts to encompass a range of playing abilities with any given group and comes with a range of audio tracks, including high-quality performance and backing tracks, meaning you can perform the piece with everyone playing the easiest part through to playing the full range of parts without a backing track. These units progress in level of technical and musical difficulty, and if you are planning to cover all four, pieces should be

tackled in sequence. The recommended order and age suggestions are as follows:

- *Latin dance* – Year 3 and above.
- *The doot doot song* – Year 3 and above.
- *Fly with the stars* – Year 4 and above.
- *Favourite song* – Year 4 and above.

In addition to the four pieces above, you'll also find chord charts, warm-up videos, classroom posters, ukulele inspiration, and a playlist of songs from our Song Bank that work well for ukulele, all collected together in the [Play ukulele](#) page on the Sing Up website.

Assessment and monitoring progress – general guidance

Musical learning

Each unit includes musical learning statements intended to inform teaching: they are not assessment statements. In addition, each unit contains lesson-by-lesson objectives. Musical learning statements are collated for each year group and organised by Improvising/Composing, Singing/Playing, and Listening/Appraising. For the purposes of assessment, teachers should aim to become familiar with them with their class in mind. Over time, with frequent reference to the musical learning, teachers should be able to say who in their class is achieving in line with expectation ('most children will'), who is struggling ('working towards'), and who is showing aptitude ('working beyond'). This is a general impression and not a judgement against tick charts or formal tests. Perhaps aim to informally observe 5 or 6 children each week, referring to the musical learning for their year group. This should be more manageable than trying to observe everyone every week. Teaching and practice time is important, and lessons should not be taken up with testing to complete tick box judgements.

Progression

Sing Up Music includes progression snapshot lessons for each year group from Year 1 to 6. One song for each year group is introduced in week three of Term 1 and is revisited and developed in Term 2 and again in Term 3. These activities are built into the unit and are not add-ons. The units containing these snapshot lessons should not be moved around in the year plan or missed out, otherwise the sequence of progress will be disrupted. The progression snapshot activities will provide evidence to reinforce each class teacher's general impressions of how their children are achieving in line with their year group's musical learning statements over time.

Ofsted recommends the keeping of video evidence – videos show better evidence of progression than photos and tick charts, are less time consuming, and can be used to inform further teaching. Teachers should record and share videos of the progression snapshot activities with the Music Lead – one whole-class video in Autumn Term 1, Spring Term 1, and Summer Term 2. The snapshot videos will give the Music Lead an idea of how the children are progressing as they move through the school, and will present an opportunity to monitor teaching and learning. They can also be used as a springboard for pupil voice discussions.

You will need an audio-visual recording device for these progression snapshot lessons. It would be particularly helpful to have support from another adult so you can lead the activity without having to worry about the camera. To avoid having to make too many recordings, think about how to position children so you can record several children at once, or be able to slowly pan the camera

around to catch everyone during the course of the song. Every child should be visible in every video (3 per year).

The class teacher (ideally with the Music Lead) should review the videos and confirm whether their overall impression is correct i.e. are most children achieving in line with the expectation for their age group? Who seems to be below expectation and needs further support? And who is achieving above expectation and needing further challenge? Have all pupils shown improvement since the last video? And if there hasn't been improvement, what actions do the Music Lead and class teacher need to put in place? There are suggested support activities provided for use in lessons. For most, repetition and opportunity to practise skills will result in progress. For those children showing interest, aptitude, and commitment, teachers should work with the Music Lead to ensure there are pathways for further progression, such as the opportunity to learn to play a musical instrument and/or sing in a choir. Your local Music Hub may be able to help with establishing these opportunities for progression outside the classroom.

The songs that feature in the progression snapshot activities have been chosen as they will facilitate development over time. For example, the class video Autumn Term 1 may show a child simply singing along with others, but by the end of the year, they should demonstrate more complex, confident playing and singing.

Additional information specific for mixed-age teaching

As with single year group classes, teachers should view their class as a whole group with differing experiences to date, following the suggested units in the 2-year teaching cycle and associated lesson plans. The content in the 2-year cycle has been selected to suit four age phases, roughly: 4- to 5-year-olds, 5- to 7-year-olds, 7- to 9-year-olds and 9- to 11-year-olds.

When looking at musical learning statements you can expect that some children from all the age groups in the class will achieve the 'most children will...' statements, some will require more support and some will need further challenge.

For assessment purposes, teachers should aim to become familiar with the musical learning for each unit and more broadly the musical learning statements for each year group in their class. So, for example, a child in Year 3 who finds themselves working on a Year 4 unit due to the way the rotation works, may not achieve the 'most children will...' statement for that unit, and this would be perfectly understandable as they may be lacking in the maturity and practice required. Equally, a Year 4 child may exceed the expectation for a Year 3 unit, but again, this would be expected. Over time, with reference to the year group musical learning statements, teachers should be able to say who in their class is achieving in line with expectation, who is struggling, and who is showing aptitude.

The special progression snapshot lessons that have been devised for each year group from Year 1 to Year 6 (you'll tackle these in phases in KS1, Lower KS2, and Upper KS2 if teaching mixed-age classes) should not be moved around, otherwise the sequence of the activities will be disrupted. Teachers should record and share the videos captured in these activities with the Music Lead – one whole-class video in Autumn Term 1, Spring Term 1, and Summer Term 2. You may wish to consider making several recordings in each of the snapshot opportunities e.g. one whole-class performance, then a recording of Year 1, then Year 2 in separate groups. It is interesting to see how children progress developmentally and compare to the relevant year group statements. The songs that feature in the snapshot activities have been chosen as they will facilitate development over time. For example, the class video Autumn Term 1 may show a child simply singing along with others, but by the end of the year, they should demonstrate more complex, confident playing and singing. A Year 3 child being assessed through a Year 4 snapshot song will still show progression

over time. As with single year group classes, teachers should decide what action is needed to support all children to make progress.

Using Sing Up Music in the classroom

A Sing Up Music lesson includes a broad range of teaching resources: webpages, audio, video, PowerPoint, PDFs, instruments, and technology. To effectively use Sing Up Music in a lesson you will need:

- A good internet connection, with Google Chrome or Edge browser.
- The latest version of Microsoft PowerPoint (note that the PowerPoints can be converted to Google slides if you prefer).
- To be logged in to your Sing Up Membership account to access the Song Bank and view the interactive whiteboard/song player, watch Sing Up videos, stream song audio, and download any scores/audio/resources.
- Ability to access YouTube and Vimeo on the school premises.
- Ability to print any downloadable posters and other teaching resources.

Each unit has a printable main webpage – from here, you can navigate to all lesson plans and resources. Every unit has a downloadable and editable lesson planner overview/preparation sheet – teachers will be able to see at a glance the intended musical learning for each lesson and what they need to prepare in advance of every lesson (resources, space etc.). Every unit also has a downloadable and adaptable PowerPoint presentation with visually engaging slides using pupil-friendly language and images. They contain all the information, embedded video and audio resources, that you need for delivering the unit activities in class. Information for teachers is included in the notes section of all the PowerPoints. Once downloaded, you can amend and adapt the presentations to suit your pupils, as you wish.

Lesson lengths and timings

Sing Up Music lessons are structured on the basis of the most commonly found lesson timings following on our consultation with teachers. The lengths of lessons in Sing Up Music units are as follows:

- 30 minutes per lesson for Early Years.
- 40 minutes per lesson for KS1.
- 50 minutes per lesson for KS2.

Each lesson includes warm-ups, main activity, and a conclusion, with corresponding timings for each section. Lesson timings are based on estimated teaching time. It is envisaged that teachers may need up to an additional 10 minutes for classroom organisation and management, including time allowed for moving chairs/desks etc., settling the class, collecting/giving out instruments, getting into groups, and tidying up at the end of the lesson.

The [National Plan for Music Education](#) suggests an hour a week of music in KS1 and KS2. As regular practice is an important factor in the success of any musical learning, all Sing Up Music units contain songs and games that can be played at other times in the week, for example, as a timetabled welcome and team builder at the beginning of the day, or as a focussing activity following play or break time, or used at transition times such as waiting in line for dinner or assembly.

There is sufficient teaching material in all the Sing Up Music KS2 units to cover this allocation and within KS1, revisiting some of the lesson material for an additional 10 minutes each week would be appropriate for the age group.

If your lessons are shorter than our suggested timings, start at the beginning of Lesson 1 with the warm-up and get as far as you can in the main activity, without rushing. Have a quick recap the following lesson, start with the Lesson 2 warm-ups (perhaps slightly shortened) and pick up the 'main activity' where you left off from the previous lesson. Continue in this way for the remainder of the unit. In addition, each year group has additional units should you need further units or teaching material for your school.

Teacher videos and audio clips

These are provided for teachers in order to demonstrate subject-specific teaching approaches, supporting the ongoing development of teaching practice.

Pupil videos

Optional videos are provided for teachers to use with their pupils if they prefer this to leading some of the music activities themselves. Our videos are planned, designed, and recorded by specialist music practitioners who are experienced in music delivery with young people, allowing you to invite expert musicians into your classroom.

An additional CPD resource – Sing Up's Developing musicianship toolkit

The [Sing Up Music Developing musicianship toolkit](#) is an easily accessible resource for anyone teaching music. It includes descriptions, video demonstrations, and guidance for teachers on teaching the fundamental elements of music: beat, rhythm, and pitch. The activities and videos could be used as the focus of in-school staff CPD sessions across the school year led by the Music Lead.

Classroom organisation

General guidance

When a task or activity calls for collaboration, lesson plans will indicate if a specific group organisation is preferred/optimal for the activity. Where no indication is given, teachers can use their judgement to decide whether to group children by age or ability, or let the children decide and organise themselves into self-selecting groups.

As in all classroom group work, teachers should give consideration as to whether roles need to be allocated to enable different children to take the lead over time. While some activities may aim to develop the idea of 'team', generally the aim of any grouping should be to enable the best possible musical outcome.

During singing activities teachers may like to sensitively position stronger, more confident children behind less confident children. This enables the less confident children to hear how things should sound and be more immersed in the music making. If singing in parts, place an even blend of stronger, more confident singers on each part – but never say to children what you are doing as even by implication, those who have not yet found their singing voice will think that they are 'not

good singers' (e.g. saying 'Child X, stand there as you are a good singer' may make others around feel inadequate).

Choosing children to demonstrate or help with tasks such as giving out equipment can be time consuming and also sometimes be unfair if the same children are chosen again and again and others are missed. One solution might be to have 5 or 6 'special helpers' each lesson. Listing the children in the class by first name order, then dividing them into groups of 5 or 6 simply working down the list can work well (and aid learning names if the teacher delivering music lessons is not their usual class teacher). Children keep to these groups for the whole year, so everyone should get a turn to help every half term. They do not have to stay in this group for all tasks; they will remember they are the week's 'special helpers'. This organisation can also give the teacher one group to observe every week, making forming opinions of children's abilities and progress less daunting than trying to look at everyone all the time. It doesn't matter that the content of the lesson varies each week – this is about a perception and judgement of their overall attitude and capabilities against the musical learning for their year group: are they working at expected levels, above, or below? For this reason, in mixed-age classes, it is advisable to keep the 'special helper' groups to single year groups. The class understands that they will all get one turn every half term, and that the 'special helpers' do all the special jobs, whether leading or demonstrating an activity or getting out/clearing away instruments/resources. Depending on their age, you might want to get them a badge or bow tie to wear so they feel extra special. At the end of the lesson, each of the 'helpers' can also say what we have done or what they have learned in the lesson – a good use of pupil voice and always interesting!

Mixed-age teaching guidance

It is particularly useful to consider the organisation of groups when working with younger children as their social maturity may affect their ability to work successfully as a group. Children in Year 1 may be better working on their own or with a partner, whereas children in Year 2 are more likely to have the maturity and experience to enable successful group work. Older or more experienced children can be great role models for younger children – this might be in group work or in whole-class activities where children are positioned so those with less experience can see, hear, and follow the example of their more experienced peers.

The role of the Music Lead

The role of Music Lead no doubt has its challenges as it often includes overseeing curriculum music, co-curricular or enrichment opportunities such as clubs and instrumental lessons, ensuring Singing Assemblies are part of school life, and arranging inspirational visitors and trips out. However, seeing children flourish is extremely rewarding.

Core tasks for Music Leads in relation to curriculum music:

- With school SLT, agree any support resources needed to deliver curriculum music – in this case Sing Up Music.
- Run CPD that ensures that all teachers understand the scheme and how to use it. Sing Up offers training at intervals throughout the year – please check the training page on our website or get in touch if you'd like to organise a free online staff session.
- Ensure there is an up-to-date Intent, Implementation, Impact document and, with the SLT, consider the need for a Music Development Plan (as suggested in the revised [National Plan for Music Education](#)).

- Audit instruments and ensure they are accessible and stored tidily (appointing KS2 'Music Monitors' can be a very good idea to help with this).
- Set up a shared drive or similar place to store class progression snapshot videos, with separate folders for each year group (or class in mixed-age schools).
- Ensure that all teachers keep up to date with uploading their videos (3 per class per year).
- Plan time to view the videos with teachers in order to gain an overview of whole-class and individual examples of progression. Class teachers should be able to tell their Music Lead who is needing more support in the lessons and who needs further challenge. The Music Lead can then suggest additional opportunities for these children such as joining the school choir or starting instrumental lessons. They should also liaise with SLT about any issues of inclusion such as subsidising instrumental lessons or arranging transport home following a rehearsal etc.
- Ensure that any visiting teachers/projects are aware of the year group musical learning statements for the classes they are working with (the one-page individual unit overview is easy to print off or share electronically). This is about showing you have thought about the bigger picture – how does everything contribute to the opportunities for progressing musical learning?

Pupil voice

Pupil voice is an important tool in finding out about the effectiveness of a scheme and how it is being taught. Ofsted routinely talk to pupils as part of Deep Dives and setting up opportunities to talk to pupils of all ages regularly should be part of the role of the Music Lead so that it becomes a normal part of the subject review process. For example, questions could include:

- What are the best things about your music lessons?
- Would you change anything?
- Can you tell me something you have learned recently?
- Do you think you are making progress?
- Can you tell me a game or activity that you have particularly enjoyed? What was so good about it?
- Do you prefer working in a group, on your own, or with a partner? Why?
- Is there anything you think should be added to music lessons in school?
- Are there any other musical things you would like to do?

You can choose children by age or class, and there should be a mix of abilities represented. It can also be interesting to ask able children from across different year groups to meet together and explain their recent learning to each other.

What you'll need to deliver Sing Up Music activities

Instruments (including stands and storage)

Start with an audit of what you already have, sorting instruments as suggested below. If repairs and/or purchasing are needed, they can be priced for and built into your Music Development Plan. Sing Up also sells classroom instruments via our shop – they are sourced and supplied by Normans, with a very good special discount available.

- **Untuned percussion instruments** – things you shake, scrape or tap. You'll need enough instruments for a whole class – it is tempting to buy boxed collections for KS1 or KS2, but

often these contain instruments that make great sounds but are difficult to use for teaching/practising skills (e.g. it is hard to play a rhythm accurately on a swinging triangle). Aim for a class set of each of the following groups of instruments (note: the suggestions in brackets are ideas of what to buy to make up a class set – you do not need 30 of each thing):

- Wooden instruments (a mixture of claves, wood blocks, tulip blocks, tone blocks, etc.).
 - Instruments with a 'skin' (hand drums – bongos, tambors, djembes; tambourines – but not including ocean drums, which belong more in the sound effects group).
 - Scrapers and shakers (guiro, egg shakers, maracas, caxixi).
 - Metal instruments (triangle, cowbell, Indian bells, sleigh bells, jingle bells, bell trees).
 - Sound effects (two or more of the following – also great for soundscapes and stories – ocean drum, vibraslap, clatterpillar, octochime, rainstick, cymbals, guiro).
- **Tuned percussion instruments** – things with notes, which you can play a tune on. Enough instruments for a whole class – one per child, two children sharing (taking turns) or two sharing on the larger instruments:
 - A half class set of boxed chime bars.
 - 2 or more alto/tenor xylophones, the ones with wooden bars (e.g. Studio 49 AX1000. Not the cheapest, but less bulky to carry and store, and easier to repair than others).
 - 2 or more alto/tenor metallophones.
 - 5 sets of Boomwhackers.
 - A half class set of boxed chromatic glockenspiels, with the 'black notes' like a piano, metal bars (e.g. Percussion Plus PP920).
 - A bass xylophone and metallophone would be very nice to have for their low pitch.
 - **Beaters** – a range of beaters to create different effects, of different sizes and materials e.g. plastic, fluffy, felt etc. (using only hard beaters will make the classroom very noisy).
 - **Ukuleles** – if you want to switch in the Play ukulele units, you'll need a set for your whole class.
 - **Recorders** – if you want to switch in the Play recorder units (due for publication in 2024), you may want to purchase a class set of recorders. Or to minimise the need for disinfecting between lessons, offer children in KS2 the chance to buy their own recorder via the school (buying in bulk can make them very affordable).
 - **Keyboards** – if you have keyboards in school, ensure they have power leads or batteries, and they can be used alongside tuned percussion (some headphones can also be useful for composing tasks).
 - **Music stands** – for older children who may be learning other instruments. It is better to have fewer of the slightly more expensive 'orchestral' music stands (at c.£30 each) than the cheaper folding stands, which will break very quickly. Desktop music stands are really useful for all ages, whether pupils are reading from their own (graphic) scores or from music they have been given, and they can be used on the floor as well as on tables (e.g.

corrugated card ones made by Percussion Plus are around £4 each and store flat).

- It can be a good idea to have a **pair of claves** and a **drum or tambourine** in every classroom to use in pulse and rhythm games at different times during the week. Plus a **tuned instrument such as a recorder or chime bar set** to get a note from to start off singing.
- A **set of hard plastic cups** that are comfortable to pick up and put down, and sturdy enough that they don't give way when tapped and handled, are useful for creating rhythm pattern games.
- **Instrument storage** – you will need to consider how and where instruments are stored. If you have a shared space that is used for all music lessons, instruments stored in labelled boxes works well. This works less well if it means carrying boxes to classrooms, which can result in children having limited choices. Where there is no dedicated space, a moveable music trolley that can be taken to classrooms provides a good solution.
- **EYFS** – should have their own range of instruments and sound makers that can be available for use in Continuous Provision without affecting class sets that may be needed by other year groups.

Space

- A large open space with a whiteboard and audio system so pupils can:
 - Move to music without bumping into obstacles.
 - Form one large circle or several smaller ones.
 - Divide into groups.
 - Play and sing in large, arced semicircles.
- If possible, rooms with carpet and curtains are easier on the ear, as they provide some sound proofing.
- Good practice for singing is to have the right sized chairs – so children can sit up straight and have their feet touch the floor. For classroom music, these are often best placed in a circle or if using a screen, in curved rows facing forwards. If there is no room to do this, or no chairs in the room, sitting on the floor is fine.
- Instruments need to be easily accessible in your space – storage that is accessible for even the youngest children means everyone can help with keeping the instruments tidy and organised.
- Ideally, you'll have enough space for the children to work in groups without being disturbed by other children's work, but this isn't always possible, so you may have to get creative. Investigate the possibility of using corridors, under tables, in the playground, and so on.

Other equipment/technology

- A good quality sound system that connects to an interactive whiteboard (and computer to whiteboard).
- A audio-visual recording device and stand.
- Access to YouTube and Vimeo.

- If the room is carpeted, clipboards are handy if needing to rest on the floor to write/draw.
- A class set of dry wipe whiteboards and pens (possibly one side with a stave).
- Whiteboard or flipchart.
- A timer for timing activity.
- A set of rhythm duration cards (downloadable from the Sing Up website that you can laminate).
- Music display edging for your music room (downloadable from the Sing Up website that you can laminate).

Additional 'Nice to haves'

- A large sheet of stretchy fabric (or a large sheet, or parachute, or 'scrunchie'), around 2 metres in length.
- A set of 'floaty' scarves, streamers attached to sticks, or pieces of fabric.
- Access to hula hoops, bean bags, soft balls to roll, pass, and bounce.
- Occasional access to tablets and related music technology apps (such as Bloom so pupils can experiment generating new melodies by tapping on the screen).

Pupil access to Sing Up resources

Teachers can provide access to a secure and dedicated [Student area](#) for their pupils with the aim of helping students to develop their independent musical learning. Teachers can create groups (e.g. class, choir, ukulele club etc.) and set activities for them. You can link to songs, videos, external resources, leave a written description of the activity, set a deadline, and much more. For example, teachers could set students the following sorts of activities:

- Learning a song for assembly or a school performance.
- Learning a part ready for choir practice.
- Practising their ukulele using the teaching videos
- Watching a video
- Listening to a recording and answering questions
- Listening to a topic song with a flipped learning task.

See our website for more information on the [Student area](#).